

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University Mohamed Boudiaf, M'sila
Faculty of Letters and Foreign Languages
Department of English Language and Literature



Myth and Symbolism in Chinua Achebe's Arrow of God

Dissertation Submitted in Conformity with the Requirement of the Master
Degree of English Language, Literature, and Civilization

Submitted by:

TOURKI Amal

Supervisor

Mrs. LAOUIDJI Karima

Academic Year 2019/ 2020

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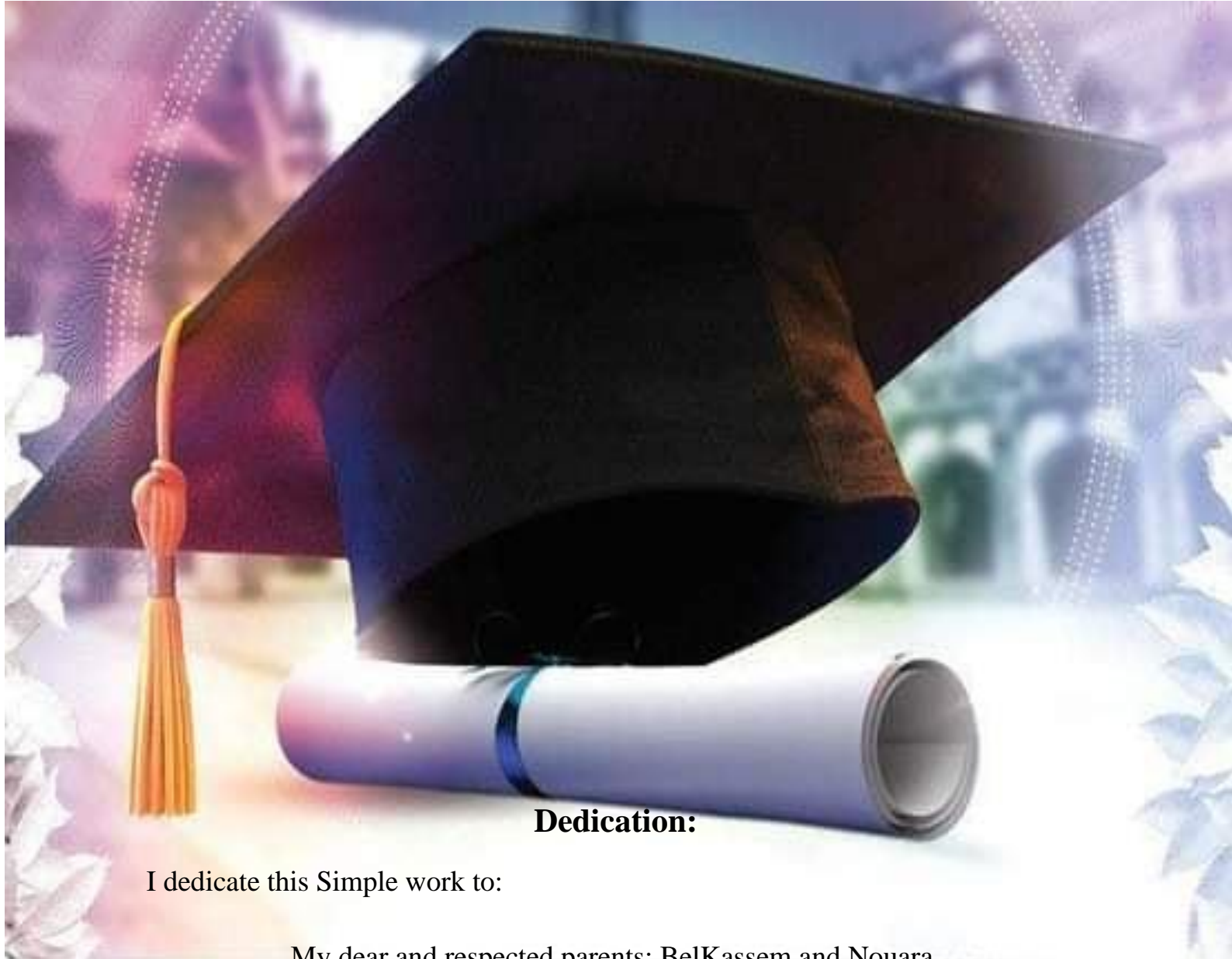
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Our sincere and heart full gratitude also to parents for their Constant support and everything they have.



Dedication:

I dedicate this Simple work to:

My dear and respected parents: BelKassem and Nouara.

My beloved Husband: youness

My Soulmates Sisters and brothers Zineb, Sara, Miloud, Hodjira, Hichem and
Amina

My best friends: yassmin, Karima, and the dearest One Hassiba

special thank, to all who they have Contributed to this work.

... Amal

Abstract

Chinua Achebe's third novel namely *Arrow of God*. One of the most famous Nigerian publication in 1964. It is considered part of the African trilogy, sharing the same settings and themes. The presence of symbolism and myth in Achebe's *Arrow of God* plays a great role in refining African culture as well as attaching the Eurocentric historiographies. Therefore, the present study aims to investigate myth and symbolism use in African Achebe's *Arrow of God*, it also examines the significance of both of them in reflecting the African culture and highlight how Achebe refines his indigenous culture through the use of mythic themes and symbolic meanings. In order to achieve these goals, the approach that is used is the archetypal approach to literary criticism, which considered the suitable approach that Achebe used in his novel. It is worth to mention that this novel attracted the eye of readers and got interested in reading it due to its different cultures and historical events. This dissertation will reach the point that Achebe's novel *Arrow of God* is full of symbolic meanings and mythical items.

Key words: African literature, Chinua Achebe, myth, symbolism. Archetype.

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Introduction

Introduction

“African Literature” term, is used by Americans and Europeans, which they meant through this expression a poetry, play, stories, that written by African writers in different languages like English, French, and other languages. Africa is endless Continent, Containing more than fifty Countries and few hundred languages and ethnic groups.

Twenty years After the terms of African literature has changed due to the various developments such as increasing numbers of women writers, the growth of awareness of Written and oral production –in local and national languages which helped and participates in producing general improvements.

Later, African Writers struggled to redress wrong pictures, and is rewrite fictionally and wonderfully the history of precolonial and Colonial Africa, and to African themes, Culture, perspectives...etc. (Gulien p. 297).

The African novelist and writer Chinua Achebe, is one among African Writers who his works take place in African as well as European literature and societies. his masterworks Writings which characters with the use of mix themes, stories, myths, Symbols.

Moreover, myth and symbols are reflections and background to understand than human mind. Retelling myth, able people to recover meanings and knowing their self-scope. Achebe highlights myths in this novel, writings, ... etc as a rope to Connect pre and present events together.

Nevertheless, different themes, pictures proverbs, characters are mythologies that distinct each Culture and Country from the other as Carl Jung the psychologist Calls Archetypes.

The Archetype approach, have an energetic perspective, they can be thought as boundless of psychic vitality that impact while human kind throughout get it and respond toward life,

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and Create thought processes, standards and individual truths. It emerge into Consciousness, where they express themselves within the frame of images themes, pictures, .. (Fontana, p10). while Symbolism is a literary movement appeared by the end of mine tenth century, it focuses on the use of symbols, signs and images to get the meaning, and it used besides to myth in literature: pons, prose, stories, novels by many writers like Ernest Hemingway, Samuel Taylor Coleridge, Chinua Achebe..etc.

Chinua Achebe's third novel "*Arrow of God*", is one of the celebrate novels in the African literature. the story written by true story and published in 1964, at the Nigerian Society, taking place in Igbo Village "*Arrow of God*" it is a tragedy of a hero, it could be more up to date one. which tests with the possibility of accommodation.

The novel tells the story of "EZulu" the Chief Priest of the Umuaro trip, he is an exemplification.

portion of his issue stems from the mystery of this modern wonders within the society, wish to oblige beneath One roof the Conventional religion which he does not acknowledge, but to which he sends his child to fulfill the white man, Captain Winter- button and advantage, from the unused framework presented by the unused strengths, he brings about the fury of his individuals driving to his downfall (Ugwanyi, p. 259).

Moreover, Achebe through "*Arrow of God*" tries to depict the social situation of the Nigerian society and transmits the inner purge of their culture, beliefs ...etc. highlight the Colonization and the reality between the Colonizer and Colonized relationship.

Fine number of researchers and Critics interests about Chinua Achebe's novel "*Arrow of God*", as a masterpiece in African literature and as a representative work that depicts the Nigerian society.

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Alicen Erbakan, from Hacettepe University, Graduate school of social Sciences, and Aparma Halpe from Toronto University, De Department of English.

In addition, to different Articles and Books that speaks about Achebe's "Arrow of God" as a literary work.

First, Alican Erbakan is a student of English in Hacettepe University . In his thesis which entitled "*Colonizing the mind in China Achebe's things fall A part, Arrow of God, and No longer at Ease.*" (2017), he has taken the discourse of Colonization and its roles in Colonizing the Nigerian trips, and the relationship between both the Colonizer and Colonized, which clearly aimed to establish the culture of Africa. As Well as, analyses Achebe's the three novels, especially Arrow of God, as the writer tries to give voice to Nigeria through Achebe's three novels, and returning their own identity, that has been stripped during the colonial period.

Nevertheless, Aparma Halpé in his PHD thesis which is entitled between Myth and meaning: *The function of myth in four postcolonial Novels* (2010). He has analyzed the theme of myth and its role as an ideological Code, and the influence of myth in narrating multiple historical and socio-cultural Contexts with several shifts of the twentieth Century myth Criticism.

On the other hand, R. Geetha as researcher, Lecturer in English Se Kishna and Science College. And Dr. Pauline Das an Associate professor of English in Karuanya University in Coimbatore, un there journal article untitled *Myth and history in Chinua Achebe's Things Fall Apart and Arrow of God* they analyzed the differences of human Values in both *Arrow of God and Things Fall Apart* novels, through the two protagonists in each novel and there

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post as a Leaderships and there job to their people, with then characteristics that distinct theme as a chiefs and symbols.

Moreover, as “*Arrow of God*” remain symbols and demonstrating the protagonist diverse ways of modern Nigeria tossed into perplexity in periods of Conventional emergencies by solid outside weights and shift key in the Nigerian society (Ugwangi, p. 259). Therefore, the present study expresses the use of myth and Symbolism in Chinua Achebe’s *Arrow of God*. this, the main question that we will try to investigate and grapple within this thesis is: How does Achebe utilize myth and Symbolism in *Arrow of God*? Also, it investigates sub questions:

- ✓ What are the main myth and symbols that reflect the Nigerian society in the novel? and How does the mythic Criticism (archetype approach) subscribe with the fame of the novel?

To answer the questions above, the present thesis will deal with literary criticism the archetypal approach, which considered a form of Critic that theorizes the text, through adapting methodical Criticism.

In the light of this theory, the objective of this study is elucidating the symbolic images and, the mythical themes that Achebe uses in “*Arrow of God*” and the highlight the use of myth and Symbolism, and the archetypes Criticism in the novel, using the analytical method to analyze the use of myth and symbolism in Achebe’s novel *Arrow of God*.

As a result, the first chapter of the study, introduces a main – entrance to the archetype approach, and defining myth and Symbolism use in African literature, the second chapter, analyses the various myths and highlights the different symbols in Achebe’s novel “*Arrow of God*”.

Chapter one

Theoretical and Socio-historical Background

Introduction

African literature, is one of literature piece of writing, that muzzle Via its writers and their subtracted themes and their style of writing, subject and their manner of style whether poems or novel, poetry or prose. They trying to rise the African flag, name, and to reflect the social status of the African society.

Myth and symbolism, has been one of the useful literary banners, which used from countries ago, which appeared for the first time as a powerful literary movement and techniques that was used and adapted among different writers such as the moon, legacy of the African literature china Achebe, through his writing, novels. Whom by his several publications and his massive use of language expressions to commutate African writers sensibility.

This chapter chad light on, the author Chinua Achebe and his third novel « *Arrow of God* » biography, by giving brief overlook on the historical background of the study.

Moreover, it aims to highlight the archetypal approach to literary criticism meaning that posed throughout the psychological myths and symbols. And clarifying their use in the African literature.

1. Biography:

1.1. About the Author:

In this context, one needs to draw attention first, to authorial and the biography of Chinua Achebe. By the twentieth century, Chinua Lumogu was born in Ogidi, Nigeria, November 16, 1930.

Achebe's Coming of age was amid a time of awesome social terminal and his interest in investigation political alter established in these times. His career goal to be a political essayist early was established within the patriot state development that cleared African. In

1960 Achebe witnesses "resumption of Independence" of Nigeria, shortly after serving as the primary chief of outside broadcasting in the Nigeria broadcasting corporation (Braksdale-Hall, 2007).

His father, Isaiah Okafor, he had been converted to Christianity as a youthful man, and both his parents were sincere Christians.

In spite of the fact that, his father had ended up an evangelizing church catechist and teacher for the church evangelist society, the youthful Chinua developed up in a community in which numerous individuals still lived in a conventional way of life. Achebe was to have a strict Christian childhood, but he too raised up encompassed by neighbors and expanded family who kept on have the Igbo conventional religion and watch the different and various customs and celebrations of the culture. Achebe has described a few of his most punctual recollections of developing up in Ogidi through his autobiographical essay "named for Victoria, Ruler Britain, 1973":

"We lived at crossroad of cultures. We style do today; but when it was a boy one could see and sense the particular quality and atmosphere of it more clearly ... on one arm of the cross we sang Hymans and read the bible might and day. On the other my father's brother and his family, blinded by heathenism ... what I do remember is a fascination for the ritual and the life on the other arm of the crossroad "

Achebe embraced his early instruction in church schools at Ogidi and Nekede, he went to win a grant to study at the prestigious government college Umuahia, he was skilled understudy and he granted grant to think about medication at the primary college to be set up in Nigeria. After years of studies, he chosen to switch courses to think about English literature, religions and historical studies. By 1953, Achebe gotten a respect degree in

English, the writer and scholarly pundit George Phelps, who recognized the quality of a Achebe's composing and suggested it for publication. (Whittaker and Msiska, 2007).

Achebe is a creator who has effectively tackled the colonizer's dialect to create it bear the burden of his local encounter in his third novel *Arrow of God*.

He wrote five novels. His first publication starts in London on 17 June. 1958 with his famous novel *Things Fall Apart*, by Heimann. *No longer at ease* (1960), *Arrow of God* (1964), *A man of the people* (1966), and *Anthills of the Savannah* (1988), besides to children's books and short stories. Also, Achebe considered as an icon of literary works and the father of African literature and best Nigerian's fascinated novelist, individuals from all strolls of life have been captivated by Achebe's work thought his imaginative Africanization of the English language. Yet, he had gotten different respect and grants as a scholarly colossus. He died in 2013 at Boston. (Akinkurolere and Ariyo, p. 140).

1.2. About the Novel

“Arrow of God becomes the central volume in a trilogy of novel in which Achebe explores the colonial role in one area of Nigeria”(Killam, 1969).

As a foremost African novelist, Achebe has been of intrigued to several African literary critics. *Arrow of God* published in 1964, the story is set on Igbo village in Nigeria a- mid time when colonial influence British colonial ruin the show and the advances of evangelist movement. Is starting to be felt. The protagonist “Ezulu” and the main character, Ulu chief priest, which considered as a powerful god of his Umuaro people. Hence, he is assigned extraordinary status within the society. He is portion and divide of this society.

Arrow of God is not so much concerned with the society as with “Ezulu” himself. He built up in a closely-knit society as well as, not concerned with inter-tribal conflict, rather that the inner conflict of the chief priest of ULU. (Mordaunt, p.154).

The novel, based on a true story recorded by Simon Nolim in the history of Umuchu. Successfully it outlines the transformations of a conventional Igbo community within the wake of the modern argument brought almost by the Europeans.

Exceedingly complex novel by method *Arrow of God* employs a multivocal story procedure to depict in full complexity between Igbo tribe and the British colonization.

Furthermore, the debate between Nwaka and EZULU shows the penchant among Igbo to stand up to any supreme form of reality. (Dutta, p. 163).

Achebe's style characteristics Ironic, wit and confident use of African proverbs, Idiom, symbols and myths, especially in *Arrow of God* novel thought which these last characteristics add a tone to the language. As the downfall of the symbolic hero is yet the fall of the race and identity of the Igbo culture (John, p.24).

In addition, the story ends with Zulu's tragedy, that his final destiny is destroyed by his God "ULU". Akuebue responds by "perhaps a god like ULU leads a priest to ruin himself" (Mordount, p. 163).

Achebe has contradicted the two exceptionally diverse universes of the novel and after that skillfully created this parallelism between his fundamental characters. The issues and complexities of specialist and central reveal a shockingly comparable pattern within the colonial and the tribal world.(Carroll, p. 95).

Nevertheless, *Arrow of God* is a historical novel about the kind of point of view required in arrange to get it a remote culture existing and approximately the concept of time, Achebe is exceptionally aware of the mistaken assumptions which result when westerners decipher African social order in terms of their possess values and, alternately, when Africans endeavors to comprehend the west agreeing to the African values.

Within the novel, the social change has begun to require put within the society sometimes recently any say is made of the white man, tgis alter is the result of the inner struggle rather than weight from the British colonials (John. O, p. 69-70).

2. Archetypal criticism (Mythology):

Jung Carle Gustav, the Swiss psychologist, and the Canadian literary theorist Northrop Frye appeared in there writing "*the archetype concept*", original and the practice of the archetypal criticism. They were complementary to the development of literary theory within the twentieth century.

Archetypal criticism considers the presence of symbols, including account shapes, in antiquated and conventional myths. Jung and Frye theorized the nature and origin of these mythic symbols named "*Archetypal*". (Richter, p. 396).

In other meaning, Archetypal literary criticism, which also called mythic criticism is assumed to discover and recognize mythic components in writing literature. (Gillespie).

In this sight, critics who look at writing from a mythological/ archetypal angle are searching images, repeating topics, characters, and circumstances. However, the myth critic and the despite the critic which depends on history and the biography of the writer, this last stories of the Devine beings. Not all like the faultfinder who concentrates on the form of symmetry of the work itself.

Its testes for the inward Saul which gives that frame and shape its imperativeness and its preserving offer. (Wilfred, p. 191).

Furthermore, the psychological literary critic base on friend's thoughts that have given the premise of this approach, which his thought is still principal to it. Working as with the thought of his followers like Carl Jung. (Dobie, p. 55).

The favored pupil of friend, Jung, like his teacher made a vital figure within the new Branch of psychoanalysis. His experiences have had critical bearing on literature. He stated

that a few of our oblivious is shared with all other individuals of the human species, it is an genealogical memory shared and antiquated frequently communicated ostensibly in myth and custom, as Carl Jung Clarified it, "*This psychic life is intellect of our antiquated ancestors, the way in which they conceived of life and the world, of gods and humans beings*", by time literary researches started to get it the significance of these thought to literature as they found correspondences in plots and characters in works by scholars in different circumstances who seen not have been known to each other.

As a result, archetypal Criticism regularly requires information and use of nonliterary areas, to supply information and experiences almost social histories and practice.

Moreover, Jung depicted the term archetype as a "a figure ... that repeats itself in the course of history wherever Creative fantasy is fully manifested ". (p.62)

Archetypes appear in our dreams and devout Ceremonies, as well as in our art and literature. They are tool for the telling of our myths, that is Jung attempts to identify as the "natural and indispensable intermediate stage between unconscious and Conscious Cognition". That is, archetypes make us. entirely and total.

In other hand, the theorist Northrop Frye by 1957 progressed the study of archetypes, at slightest as they apply to writing, that is through his book Anatomy of criticism, he displayed a fro fondly organized show of how myths one at the premises of all writings.

Presently the mythic or archetypal approach is less regularly utilized than it was in prior and previous decades. (p.11)

However, the method of relating a single work to writing in Common and to human encounter as an entirety gives the work of literature satire and significance within the eyes of other perjurers.

The archetypal approach is worth knowing and, in some cases, utilizing, for it yields experiences around both writing and human nature that other approaches fall flat to supply (p.67).

In addition, Frye depicts the archetypal literary theory as “that mode of Criticism which treats the poems not as imitation of nature but as an imitation of other poems. It studies Conventions and genres, and the kind of recurrent imagery, which connects one poem with another.” (Frye, p. 616).

3. Definition of Symbolism / symbol:

The term Symbolism as an assignment of a bunch of artists was to begin with proposed by Jean Moréas. In 1885 he was aggravated by a journalistic assault on the decadents in which he was named at the side Mallarmé. He challenged: "The so-called decadents look for the immaculate Concept and the unceasing symbol in their art, sometime recently anything else". Moréas by 1886 began an audit *Le symbolistes*, which died after four issues. On September 18, 1886, he distributed a declaration of symbolism in *Figaro*.

In any Case, Moréas before long forsaken his possess brain-child and established another school he called *école romane*. In English, George Moore's *Confessions of a youthful Man* (1888) and his suppositions gave crude and regularly ineffectively educated account of Verlaine, Mallarmé's verse is expelled as “aberrations of a refined mind” and Symbolism is strongly characterized as “saying the inverse of what your mean's”.

Moreover, Symbolism is additionally clearly set off from the modern Avant-grade developments after 1914 I.e, futurism, Cubism, Surrealism, expressionism...etc. There the Confidence in dialect has disintegrated totally, where as in Mallarmé and Valéry dialects Jann its Cognitive and indeed and unlimited Control. (Vol IV, p.4.9).

In his book “*The Secret language of symbols*”. David Fontana identifies "Symbols" as a significant expression of human nature. Which have happened in all societies at all times.

Also, they are more than fair social relics: in this redress setting: Fontana explains that human Communication relies on signs within the shape of Composed or spoken letters, pictures, indeed notions. These signs which are only representations of reality - Consciously made recognizable echoes of objects, activities, Concepts within the world that surrounded us. It's aspect build- to grant instructions like maps, road signs which outlined to Communicate data briefly and ambiguously. Other aspect of Symbolism that is similarly Critical. The side that related to our internal mental and otherworldly world.

Also, Radhika Bai, in her paper "*Symbolism in Ted Hughes poetry*", defines symbolism, as a literary device, said that: a symbol is the deliberate utilize of Word or a state to mean something else not by similarity for not all like representation and likeness". It is a question speaking to another to grant a completely diverse meaning that is much more profound and Critical, an activity or occasion indeed a word by somebody may have. A symbolic esteem to precise Convictions recognitions... etc. (p.1)

W. B. Yeats describes Symbol as: All Sounds, all Colors, all forms, either because of their preordained emerges or because of long association... as I prefer to think call down among us Certain disembodied powers whose footsteps owner our hearts we call emotions. (p.33).

Nevertheless, "The Symbol" is presented of rose the Greek word "Symbolon" which defines as sign on stamp. Originally, it signifies a chunk of skeleton or a few other protests that served for individual distinguishing proof. Symbol contains a substantial shape and Conceals too appears the meaning that was given in specific part and time.

It is not in Common that the same symbol is Caught on in an unexpected wary totally different societies, notions, trips and times. (Ševčíková, p.18).

"*Literature: structure Sound and sense*" by Laurence Perrine introduces Symbolism definition, it is an attempt to uncover the perspectives of human presence that are frequently

carefully buried by all other expressions in human to precise the association between the excellent appearance of nature and the divine nearness they imply. (Perrine, p. 628).

In addition, Symbolism is respected as the foremost stylish gadget utilized by scholars in arrange to produce intrigued in One's work and make another level of meaning that goes past what is obvious to the reader. (Gagin Pedersen, p. 594).

Moreover, the theorist and Critic Northrop Frye in his book *Anatomy of Criticism* defined Symbolism as any wit of any scholarly structure that can be separated for basic consideration. It is a word, an express, or a picture utilized with a few kinds of extraordinary reference, which are images when they are recognizable Components in basic investigation (p.71).

As for Oxford Advanced Learners Dictionary, defines and set Symbolism by two definitions. The first definition: Symbolism is the utilize of symbols, pictures to speak to thoughts or minds, particularly in Craftsmanship and writing and according to oxford it is- and according to oxford it is the use of symbols is not restricted as it were in art and literature much more in other fields.

The second, one: It is an aesthetic and wonderful movement or style started by utilizing typical symbols, images, signs and round about implications to Word specific enchanted thoughts, feelings and intellect mind, and it is movement, a type of art and literature which started in the late nineteenth century and attempted to specify thoughts or states of intellect instead of introducing reality, utilizing the control and the value of words, pictures and signs. (Soenes, Catherine and Stevenson, 2003).

4. Symbolism use in African literature:

Symbolism, Considered as a main feature in English as well as African literature, that symbols are not for the most part unique terms like Love or truth ; but are luckily

discernible objects or worded portrayals that Cause use to suppose them, since the starting of the literary sort, writers of the 19th Century made typical designs of symbolic Works For example, some of English famous writers like Nathaniel Hawthorne, F.Scott Fitzgerald, James Joyce, and Joseph Conrad which, afterword on, profoundly affected the African famous Writer Chinua Achebe Symbols by and large do not “stand for” any meaning , not for anything Completely definite ; they point or hind in literary works.

Morals and duty are inspected through the fiction of Chinua Achebe. In his works, all the characters appear on Nague taste for living within the Community Interests, the novelist in his endeavor to reestablish the past and revive it has in mind Cultural and social stakes as respects the esthetics of the novel. Thus his stylish ability depends on his Capacity to utilize the little of the novel, characterization exchange and plot in such a way they act on the surface of the moved to move the story along ; but symbols works underneath to interface the story's outside activity to the subject, this is exactly what shows in Achebe's works, The verbal Convention Containing sayings, myth, and verse have affected the advanced Composed African literature. Nearly all the African modern writers blear. Coparents from the verbal Convention or literature to their fiction since of their verbal beginnings. Imaginative novelists like Ngugi- wa Thiong'o, Ama Ata Aidoo and Chinua Achebe. In present, the novel is the overwhelming literary sort out the continent and has a Capable effect on African Social orders. In Composition, the folktale, symbols, proverbs are the foremost Critical highlight of the African literature (Karmmpoal., 29-30).

Moreover, Symbolism is critical gadgets for each peruse to recognize in African literary works and to completely get it their relevant implications, because it is composed in writing, images and symbols are proudly utilized in different shapes of African verbal writing for examining profound Scholarly, ethical, and otherworldly things. These vital ideas stand for

vital gadgets a few. African writers skillfully use in their scholarly works since African Writing alludes to writings of and from Africa within the show setting.

Furthermore, Symbolism shows up exceptionally a vital tool to African Writers, that is the use of symbolism and symbols expresses African possess substances and have to be encouraged within the ponder of literature.

This can be a way to protect the esteem African Convention & Indeed in the event that everything is not great in African Civilization.

However, use of symbolism in African literature was not specified only on mal African authors. Also, African Woman have her own symbolic description is her own society, Woman starts to write and describe their status in the African society, as a lady like a free feminist, Cultured, Civilized women.

Despite of, the way African individuals learn from Oversea the same way what is sweet from Africa Can be sent out. Among numerous, the utilize of symbolism Can be a matter of trad as a social matter (Akognon, Mathias, Boro, Capochichi Zanau, Ainamon and Appolinaire. P,37. 38).

Numerous African Writers use symbolism to fictionalize Space that allixides to the Social reality, in arrange to specific Postcolonial frustration. By partner the anecdotal with social reference through symbolism He talk of disillusioned highlighted that composing in a persuasive implies by which to speak to social accessions. (Munyangeya, p 562)

5. Myth definition:

Scholars managing the problem of delusion have imported perspectives and strategies from philosophy, theology and the social sciences which they have got acknowledged. In the Modern era the word myth has emerge as a standard term used to consult revelation, folktales, sacred scripture, fairy testimonies, legend, epic or even community hearsay. Myth is understood to relate the exploits of fellows from ancestors until the existing, gods and a host of different supernatural beings.

According to Levi-Strauss (1966, p.428) claims that, “Myth is usually a mix of different stories, carefully selected and modified, which in turn provide material for further appropriation. The heterogeneous basis of most myths – consisting of units influenced by different moments of history, different religions, cultures and political ideas – reflects the multiple functions, possible interpretations and uses of those myths”.

It is clear that , The reality that fantasy makers consist of a few cloth and exclude others; the way ideological paradigms determine these choices; and, the different social role or elitism relating the only who can make a myth and propagate it, all supply credence to the proposition I will argue for: that myth is a subject this is associated philosophical wondering and can be analyzed as being interdependent with it.

In a similar point of view, Brisson suggests, the major perennial accusations constituting philosophical evaluations of myth and underlying explanations of its place in relation to philosophy may be summed up as the following:

1) Myth is unfalsifiable – it's far inaccessible to experience and reason. As an end result, it's far unavailable to rational demonstration.

- 2) Actors in myth interact in morally outrageous conduct that renders fable morally inconsistent.
- 3) The same actors strive to define vice and social law, ordering mortals to practice moderation and adhere to order. However, they, the divine characters in myth, are themselves not able to control their passions and desires or stay in step with their own guidelines.
- 4) The events in myth are certain collectively using regulations of movement and response in place of logical argument.
- 5) Myth appeals to the decrease a part of the soul this is stimulated by ardour (1998, pp.9-10).

Indeed, A myth is a tale which is thought to be actual and has its beginning in a way distant beyond history of a humans. Myth is an oral tale, symbolic, dynamic, and apparently simple, of an excellent event with transcendent and personal referents, which bills for a social stratification, first of all lacks any historical testimonial, consists of a chain of regular or invariable cultural semantic elements, reducible to subject matters; and of a nature this is conflictive , purposeful, and etiological.

Furthermore, Alagoa (1978, p. 9) affirms that, “myths are historical information transmitted orally by processes peculiar to each community. Myths are man-made stories that play explanatory functions in the African understanding of reality”.

In the same context , The Encyclopedia Britannica defined myth as; ... a story handed down in oral form from our forefathers which explain reality, concepts and beliefs and further serve as explanations of nature events such as creations, origin of things, history of a race or a people (Jaja, J.M. (2013, pp.9-10)

From these points it indicates that myth is not only a fabricated from human imagination however an immediate expression of fact. Myths are visible as automobiles conveying sure

information or truths approximately man's experiences in his stumble upon with the created order and its relation to the notable-practical world.

Moreover, some thinkers have rightly discovered that myths are pre-philosophic in nature; that philosophy started in which myths stopped, which presupposes that philosophy has its roots in myths (Jaja, 1994, p. 125).

In addition, delusion tells of the exceptional human reports of the network. Myth exposes the fact that guy's misfortunes on the planet as well as his hardships are attributed to disobedience to the divine commands and moral codes of the deities as a point in his lifestyles. (Abanuka, 1994, p.45)

This assertion reveals that, Myths connect the past with the prevailing. The vestiges of what fact is in African epistemology are traceable to mythological depositories and different conventional values. Hence myths serve as sources of reality. Some myths are authoritative and appear to have a compelling pressure of obedience on the people.

Also, myth is basically etiological, in the sense that myths come what may express a cosmogony or an eschatology, whether unique or common.

6. Myth in the African literature and society

Myths play a completely crucial position within the African beneath-status of truth. African philosophy cannot perform in a vacuum; therefore, myths offer the important analytic and conceptual framework for a real African philosophy. They provide the stable foundation on which African philosophy hinges. Myths are bills of the starting place of societies and establishments not difficult to explanation but often used by historians and philosophers in their quest to take a look at African history; for it is best for that reason that we can realise the diverse components of the continent's history and lifestyle. This paper

examines the important expertise of African worldview, the vicinity of African philosophy and the significance of myths within the mirrored image of African enjoy.

In other words, when myth explains origins or a brand-new starting, it expounds a cosmogony; whilst it explains a finishing, it expounds an eschatology. Both can be both familiar or unique.

According to Jaja, philosophizing in the experience of the traditional African takes the character of critical reflection of the African understanding of reality and world view. Myths, folklores proverbs therefore become the major sources of African philosophy. (1995:28).

Generally, myths encode the traditional settings of the African and their notion gadget. However, ardent critics of myths have branded them pre-philosophic, irrational and devoid of authenticity. This paper indicates that myths are constructs intended to interpret truth. They portray the African manner of thinking and as cars for keeping and transmitting valued understanding of philosophical and moral truths.

In the same context , philosophical sagacity is an expression of the view that amongst the various African groups, exists those who regardless of the fact that they've now not had the gain of getting touch with the so-referred to as Aquinas Russell all western philosophy are nevertheless, essential impartial thinkers who manual their concept and judgment by means of the energy of motive and inborn insight as opposed to by using the authority of communal consensus (Oruka, 1990 ,p.16).

It is apparent that, myth is not a highbrow rationalization or a creative imagery but dwelling chronicles in the minds of Africans. They include and specific the history, the lifestyle and the internal enjoy of the African himself. Africans use myths to provide an explanation for how matters got here to be thru the efforts of a supernatural being. It is concrete and expresses existence higher than abstract notion can do. Moreover, one must

note that they are the fertile ground for African philosophizing. They constitute expressions of the inner side of individuals and their relationship with others, nature and with the supernatural. It is the philosophical reflections of the people in past, preserved and handed down to society through myths; if indeed the past is unintelligible and conveys meaning only in the light of the present, then myths convey meaning only when they establish a coherent relationship between the past and the present.

The scholar Uduigwomen (1995,p.40) mentions that: when we determined, the African epistemology, myths serve as a way of obtaining and trans-mitting know-how, for expertise has a outstanding location inside the African mind. It allows the African to take into account past activities of fellows and societies which make it possible for the person or societies to orientate themselves aimed and bewildering currents of the society.

From this, there were disputes and disagreements as to the function and place of myths in African philosophy. Some have argued that myths can't be regarded as philosophy due to the fact they manifestly fall short of empirical verifiability and logical consistency.

Similarly, if African philosophy is a mirrored image on African enjoy and myths are stabilizing factors to African revel in; it then follows that African philosophy is an important mirrored image on myths as stabilizing factors, so the essential evaluation and the awareness of the relevance of myths proverbs, folklores, might move a protracted way in inculcating in Africans the addiction of crucial reflections on problems bordering on existence (Jaja, 1995,p.29).

Myths tell us approximately the reality of the universe and all its components. African myths provide an explanation for within the context of African cultures, exquisite human concerns and realities together with dying, advent, the evolution of dwelling things; man's courting with different living creatures and so forth. However, the reason of a myth is a way

extra than being explanatory. It has many values in the African societal setting. It acts as a socializing agent. It is used to nourish and to buttress the traditions of the ancestors.

Myths also are educative in that they teach people specifically the more youthful ones the that means of the universe and guy's area in it, they vicinity the world earlier than us as an item of detached research, a global to be recognised now not simply as an abstracted item but as a holistic real entity. An established know-ledge arises from man's powerful engagement with the world and myths beneficial explain the first-rate human principles of his time.

Conclusion

At the end of this chapter we have attempt to introduce myth and symbolism as a literary source and pattern, also we have chosen one of the celebrate African writers Chinua Achebe in his third masterpiece "*Arrow of God* ", as we introduce his biography and we attempt to give an overview about his novel "*Arrow of God* ".

Furthermore, we shed the light on the use of myth and symbolism and its power in reviving the African Nigerian culture and literature and its impact use on the novel

Moreover, we depict the African society attitude throughout myth, and its importance and role in addition to symbolism in highlighting the African literature and language through Achebe's novel "*Arrow of God* ".

Chapter two

**The Analytical study of Arrow of God in relation to its
Symbols and Myths**

Introduction

Achebe novel *Arrow of God* (1964) speaks to the battle for power and authority between the African and the ministers and inside the Igbo tribe. The title of the novel originates from an Igbo saying in which an occasion or an individual is said to speak to the desire of God. The character issues are preceded by Achebe as the spin-off of the issues reflected in this novel during the provincial force. He brings up the coherence of African social disturbance with similar understanding and contribution during the 1920s after the appearance of the ministers in Nigeria. The former Igbo culture is portrayed through the engaging method of portrayal with the expanded change in African culture because of new religion like Christianity, raising the issues of personality among Igbo people group. The contentions in the Igbo convention and European culture summon the personality issues. At this point Killam describes the novel through saying that “*Arrow of God becomes the central volume in a trilogy of novel in which Achebe explores the colonial rule in one area of Nigeria*” (1969 ,p.60).

The novel centers around the attributes of the person's assets to the homogenous society that is caught in the quick spread of Christianity among Igbo individuals. The teachers broke down the Igbo society by inciting aggression among them through worthwhile exchanges, instruction, lawfulness and the flavour of power.

In this present chapter, we will shed the light on general issues about power of meaning in *Arrow of God*, in addition, we focus on Myth and superstitions in *Arrow of God*, also it highlight, the symbolism in *Arrow of God*, Yam leaves as symbol and Church bells as symbol; also, this chapter discuss the Downfall of the Tragic hero EZULU in Achebe’s novel *Arrow of God*, the last point mentions the colonialism impact on the African identity in *Arrow of God*.

1. Power of meaning in Arrow of God

In 'The novel Arrow of God the Essayist Achebe composes that "the most exceedingly terrible thing that can happen to any individuals is simply the loss of their nobility and regard", and that where this is the situation, it is the author's obligation to assist them with recapturing it by giving them what befell them, what they lost and how they lost it . From 1900 to 1959, the English colonized Nigeria, first, through direct standard, and later, circuitous principle. The outcome was that the individuals' conventional culture got degraded and totally disintegrated.

Ezeulu: 'I can see things where other men are blind. That is why I am known and at the same time unknowable. You cannot know that thing which beats the drum to which Ezeulu dances' (Achebe, 1964, p. 123).

From this statement, it seemed that Ezeulu had great power in his hands, but when he thought deeply about the nature of his power and the circumstances in which he could use it, he became anxious. Actually, this power challenged his mind. He knew that he was the only

person who could announce three important feasts without which people could not live, but at the same time he knew that he could not refrain from stating them." (Marandi and Shadpour 2011, p.50).

Furthermore, it is no big surprise since he uses enormous control throughout the year, the harvests, and over the individuals, however he named the day and didn't choose it, aside from the gala of the pumpkin Leaves and for the New Yam feast. He views himself just as a watchman.

'I know Ezeulu better than most people. He is a proud man and the most stubborn person you know is only his messenger; but he would not falsify the decision of Ulu. If he did it, Ulu would not spare him' (Achebe, 1964, p .212).

This statement demonstrates that, Ezeulu power was close to the intensity of a youngster over a goat that was supposed to be his. For whatever length of time that the goat was alive it was his; he would discover it food and deal with it. Yet, the day it was butchered he would know who the genuine proprietor was.

At this point Mordaunt affirms that The Chief Priest of Ulu was more than that. If he should refuse to name the day there would be no festival-no planting and no reaping. But could he refuse? No Chief Priest had ever refused. So, it could not be done. He would not dare. (1989, p.155)

In a similar point of view, he asserts that at whatever point Ezeulu considered the monstrosity of his power throughout the year and the yields and, thusly, over the individuals he thought about whether it was genuine.... No! The Main Minister of Ulu was more than that, must be more than that. On the off chance that he should decline to name the day there would be no celebration - no planting and no procuring. Be that as it may, would he be able to refuse? (1989, P.155)

Also, No Chief Priest had ever refused. So, it could not be done. He would not dare (Achebe, 1964, p.58). In addition, Ezeulu identified himself with Ulu and did not like to share his power with other great men of the village. Actually, he was against the dialectic process of ruling over people and wanted to have absolute power, but it ran against the African political system. In much of Africa, decisions were made through the agreement of the chiefs of different tribes and these chiefs were effectively people's representatives". (Marandi and Shadpour, 2011, p.50).

With more subtleties, the contentions of the story widen. Nwaka, who was a renowned man, resisted Ulu and needed to begin a war. Different clerics, rather than being joined together, were not content with their optional positions, so they upheld Nwaka in this war. The lord of python Ezidemili, who consistently needed to have Ezeulu's capacity, prompted Nwaka to begin the war and vowed to help him against Ezeulu. In spite of the fact that Ezeulu somehow attempted

to ensure the African religion and his kin against these forces, he was vanquished at long last. (Marandi and Shadpour 2011, p.52).

2. Myth and superstitions in Arrow of God

According to Roland see that ‘myth is a form of communication and that it is through an analysis of its language that we can grasp its essential cultural functions’ (1977: 60 as cited in Ezekwesili ,2014, p.191).

Concerning myth, a numerous African state are in desperate political pain. During the political battle for opportunity and the quick repercussions of political freedom, pioneers had the option to assemble the populace on the pennant of the myth of the basic country express, an authentic heaven on earth. The obvious reality currently is that a mix of variables has prompted general bafflement.

One of the approaches to revive mass political energy is for the political first class to form new myth of the state which the overall people can relate to. The Africa can take in important exercises from Achebe's novel *Arrow of God*. Right off the bat, when a country is in an emergency, another political myth gets essential. This new myth ought to be deliberately created by specialists united by political pioneers. Besides, if pioneers neglect to give the express another durable myth, the country may break down into ancestral enclaves, or surprisingly more dreadful, any energetic periphery gathering will design a political myth – positive or negative – for the state. The novel reasons that political myth in Africa should get the cycle under way to intentionally make new political myth for the different nations.

“It is praiseworthy to be brave and fearless, my son, but sometimes it is better to be a coward. We often stand in the compound of a coward to point at the ruin where a brave man used to live, the man who has

never submitted to anything will soon submit to the burial mat”

(Achebe, 1964, p.11).

From this statement, it is clear that mythic power of proverbs is the informative power of mythic ideation passed on through Ezeulu's fantasy while in confinement at Okperi. In addition, Ezeulu's dream was:

That night Ezeulu saw in a dream a big assembly of Umuaro elders ... but instead of himself, it was his grandfather who rose to speak to them. They refused to listen ... ‘why should we rely on him to tell us the season of the year?’ asked Nwaka. ‘Is there anyone who cannot see the moon in his own compound? And what is the power of Ulu today? He saved our fathers from the warrior of Abam but he cannot save us from the white man Then the people seized the chief priest who had changed from Ezeulu's grandfather to himself and began to push him from one group to another. Some spat on his face and called him the priest of a dead god (Achebe, 1964, p.159).

It tends to be seen that; Arrow of God is the account of the beginning of the eastern district of Nigeria from an Igboman's viewpoint. The customary legendary material which is integral to *Arrow of God* is the myth of Ulu, a myth of the state clarifying the beginnings both of the neighborhood divinity and the confederation of towns called Umuaro.

Achebe narrates the myth for that:

“The Myth of Ulu In the very distant past, when lizards were still few and far between, the six villages – Umuachala, Umunneora, Umuagu, Umuezeani, Umuogwugwu and Umuisiuzo – lived as different peoples, and each worshipped its own deity. Then the hired soldiers of Abam used to strike in the dead of night, set fire to the houses and carry men,

women and children into slavery. Things were so bad for the six villages that their leaders came together to save themselves. They hired a strong team of medicine-men to install a common deity for them. This deity which the fathers of the six villages made was called Ulu. Half of the medicine was buried at a place which became Nkwo market and the other half thrown into the stream which became Mili Ulu. The six villages then took the name of Umuaro, and the priest of Ulu became their Chief Priest. From that day they were never again beaten by an enemy” (Achebe, 1974, p.14 as cited in J. Aning and J. Nsiah, 2012, p.70-71).

With other explanation, essential myth brings forth subordinate myth and in Arrow of God the myth of Ulu has a partner myth: the myth of the Main Happening to Ulu. During the festival of the Celebration of Pumpkin Leaves, the custom re-order of the Primary Happening to Ulu is performed and Achebe has given us the entire myth and we consider it important to cite it in full. This is the Main Cleric's encounter with the four days of the Igbo week: 'around then, when reptiles were still in ones and twos, the entire individuals gathered and picked me to convey their new divinity.

“If the Chief Priest of Ulu could send his son among people who kill and eat the sacred python and commit other evils what did he expect ordinary men and women to do?” (Achebe, 1964, p.125),

People were profoundly disappointed with the activity of Ezeulu and his child. Ezeulu describes extravagantly in mythic terms how the four days of the week were established. Myth is a translation of social reality. So, in this lovely portrayal, Ezeulu is explaining on the profound prominence of Ulu and his Cleric.

Moreover, the event of the Pumpkin Leaves Celebration when the individuals scrub themselves for the new planting season likewise offers them a chance to avow their profound association. In this high happy occasion, the individuals' reaction is both individual and public. Ugoye's supplication, for example, is both an individual and general list of their investment, as they exhibit their profound solidarity. Ezeulu additionally praises the conventional days of the week. This myth of the happening to the times of the week institutes the solidifying of the clans as their agent defied peril before he got set up as his kin's cleric.

Lastly, Ezugu (1990 as cited in Ezekwesili, 2014, p.195) suggests that, the significance of myth in shaping human action, and as Frye rightly observes, myth is the matrix of literature, because major literary works keep returning to it. One of the main uses of myth in literary criticism is to 'enable us as critics to understand the corresponding place that a work of literature has in the context of literature as a whole.

3. Symbolism in Arrow of God

In the novel *Arrow of God*, Achebe has investigated the different prospects of the English language to catch clearly and believably the general atmosphere of Nigeria of the mid 1920s. The stylistics utilized by him in the novel structure a subtext without anyone else, edifying different unobtrusive standards of topic and portrayal. correspondence might be viewed as a symbol image of the progressive British organization impinging over the law-based tribe organization of the Igbos. The white man speaks with the locals through mediator, by which the locals are pushed to lack of involvement. The novel contains various symbols.

3.1. Yam leaves as symbol

At the point when he came back to his home the incredible men of Umuaro visited him and needed him to report the Blowout of New Yam, yet he didn't. He said that he had three Yam left and couldn't declare the blowout before eating them. Ezeulu knew that on the off chance

that he didn't report the gala, the individuals would lose their produce, yet he was resolute. His companions said that he was defenceless, on the grounds that he was unable to act against Ulu, however his adversaries said that he needed to render retribution from them since it was a significant day for the individuals of Umuaro and a period of emergency for himself.

“It is saying: Leave your yam, leave your cocoyam and come to church. That is what Oduche says.” “Yes,” said Ezeulu thoughtfully. “It tells them to leave their yam and their cocoyam, does it? Then it is singing the song of extermination.” (Achebe, 1964, p, 43)

Ezeulu, as the central minister of Igbo, felt that this circumstance was indispensable for the African religion so he chose not to acknowledge his kin's interest.

Also “...and I can tell you that there is no escape from the white man. He has come. When suffering knocks at your door and you say there is no seat left for him, he tells you not to worry because he has brought his own stool. The white man is like that”. (Achebe, 1964, p 84).

After the passageway of the white missionaries and their regulatory position, relations among the African public continuously debilitated. The Africans were partitioned into two gatherings (the supporters of Ulu and the adherents of the Christian God) and as they realized that at last power was in the possession of the white men, they were not ready to keep their solidarity and were more disposed toward the Europeans. Here Unachukwu acknowledges the coming of white man and his interruption in a state of mind of vulnerability. He isn't prepared to act against or oppose rather he is agreeable and assumes that it is highly unlikely outside and no way out.

“as daylight chases away darkness so will the white man drive away all our customs” (Achebe, 1964, p 84).

Here he accidentally concedes that the traditions and practices of their local inception are of murkiness and it must be ousted by the 'light' which white man acquires. An assent to the colonial powers is now present in the musings of Moses Unachukwu. Plus, he interprets his own local culture regarding haziness. An oblivious mediocrity feeling is infused to the psyches of locals of the individuals by the training and appeal of the colonizers.

At the point when the conversation about necessary work without installment went on and the vast majority of the locals got disturbed at the legitimization and dreadfulness of Unachukwu in regards to the strength of white man, he forewarned them,

“...The wither man, the new, religion, the soldiers, the new road-they all are part of the same thing, the white man has a gun, a machet, a bow and carries fire in his mouth. He does not fight with one weapon alone” (Achebe, 1964, p 85).

His plan was quite simple:

“The New Yam Festival was the attempt of the misguided heathen to show gratitude to God, the giver of all good things. This was God’s hour to save them from their error which was now threatening to ruin them. They must be told that if they made their thank-offering to God they could harvest their crops without fear of Ulu. (Achebe, 1964, p 215)

This awful new development leaves the destitute Umuaro group incapable to gather their yam. In the hour of emergency, a Christian evangelist devises an arrangement to show his god’s prevalence the ringer kept ringing in its tragic monotone. Nwafo returned to the _obi_ and asked his dad whether he recognized what the ringer was stating. Ezeulu shook his head. It is stating: “Leave your yam, leave your cocoyam and come to church”.

That is what Oduche says. *"Yes," said Ezeulu thoughtfully. "It tells them to leave their yam and their cocoyam, does it? Then it is singing the song of extermination"*(Achebe, 1964, p 1964).

It is clear that, one day Akuebue, Ezeulu's companion, dropped by him and help him about the restrictions to remember his power and the way that he was as yet thought to be answerable for his judgment over the land and for sending his child to church. Again, Ezeulu's interests about the idea of his power made him restless. In the interim the immediate principle of the colonialist was changing into roundabout guideline and they wanted to pick a ruler for every district. It was a hard errand in Igbo in light of the fact that there was no focal authority there.

Similarly, Captain Winterbottom called this circumstance disarray, however really numerous African social orders had a rationalization type of life in which a focal trademark was its unitary and aggregate nature. The banquet of yam This prompted parcel of disappointments and disturbance among the individuals of Umuaro. Notwithstanding, Ezeulu was a lot of resolved in his position.

"You all know what our custom is. I only call a new festival when there is only one yam left from the last. Today I have three yams and so I know that the time has not come" (Achebe, 1964, p 207).

3.2. Church bells as symbol

The missionaries of the church, who were trying to create department and discord some of the Africans, took gain of the disaster and introduced that Africans could provide the yams to the Christian God on the way to be protected from Ulu's anger. The humans of Umuaro have been pretty glad with the thought in order that they harvested their yams and offered their gift to the Christian God. In subsequent years they harvested inside the call of the Christian God too. Of the requirements of the church changed into studying the Bible and information it.

"It is not true that the Bible does not ask us to kill the serpent. Did not God tell Adam to crush the serpent which deceived his wife?" (Achebe, 1964, p 108).

The circulation of the Bible within the vernacular and inspiring common human beings to look at it began with the Protestants. They claimed that the word of the Bible is incorruptible and inspired non-public studying and concept about it. Through this, the Protestant Churches started their paintings and founded their church buildings within the colonized countries. They have been cooperating with the English and Foreign Bible Society. Their plan had three tiers. First, they attempted to eliminate the natives' "useless" and "heathen" practices, and then distributed the Bible as the most effective savior from their distress and finally they accompanied their program via ideologically loaded educational and scientific institutions.

At one point a missionary said that a real Christian became someone who could dare to kill a python. Oduche desired to show himself, so he volunteered to carry out this act. To justify his movement, he even mentioned a tale from the Bible.

"He was not sure what to make of it. At first, he had thought that since the white man had come with great power and conquest it was necessary that some people should learn the ways of his own deity. That was why he had agreed to send his son, Oduche, to learn the new ritual. He also wanted him to learn the white man's wisdom; for Ezeulu knew from what he saw of Wintabota and the stories he heard about his people that the white man was very wise. But now Ezeulu was becoming afraid that the new religion was like a leper. Ezeulu had already spoken strongly to his son who was becoming stranger every day. (Achebe, 1964, p 280).

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It is clear that, Ezeulu became now not worried about his son on my own. What the missionaries have been doing inside the church became so powerful and powerful that it became leading to something else. Ezeulu became afraid that the prophecy of his gods that white guys might take over the land from them changed into being fulfilled, hence, he concepts that it might be higher to maintain his son in church.

“What would happen if, as many oracles prophesied, the white man had come to take over the land and rule? In such a case it would be wise to have a man of your family in his band” (Achebe, 1964, p.150).

As has been discussed, one of the most important tasks of the missionaries became to update traditional beliefs and values with the Christian ideology. Thus, to achieve their reason, they tried to interpret the entirety in a way that worked to their gain. In the unconventional, Ezeulu requested approximately the meaning of the ringing bells within the church and it turned into interpreted as the decision for Africans to launch their personal rituals and beliefs and go to church.

‘As daylight chases away, darkness so will the white man drive away all our customs. I know that as I say it now it passes by your ears, but it will happen. The white man has power which comes from the true God and it burns like fire. This is the God about whom we preach every eighth day (Achebe, 1964, p 185).

This When Ezeulu turned into in prison he thought about his position and became sure that Ulu was the use of him to take revenge on the people of Umuaro, due to the fact they rejected him. Ezeulu’s nightmare foreshadowed this example too; his people known as him the priest of a dead god and spat in his face.

Furthermore, he understood that to guard the African religion he needed to keep the cohesion of his personal people after which reflect on consideration on the white missionaries. He turned

into provided to be king, but he rejected to provide and changed into stored in jail for a longer time. The longer he turned into kept in prison, the greater he turned into exonerated from guilt. Therefore, it regarded that white men were unwittingly appearing as his allies and helped him to seem powerful and determined in his cause. He wanted to show to his guys that he became not accountable for the entry of the white guys. After some time, his people got here to visit him in jail and grew to realize him.

“if we are Christians, we must be ready to die for the faith, he said. You must be ready to kill the python as the people of the rivers killed the inguana. You address the python as Father. It is nothing but a snake, the snake that deceived our first mother, Eve, If you are afraid to kill it do not count yourself a Christian” (Achebe, 1964, p 47).

This statement indicates that, for Umuaro human beings, python could be very a great deal associated with the devotion of deity of Idemili and no person should kill a python. It became an act of sacrilege for the humans in Umuaro.

Okperi My father said this to me that once our village first came right here to live the land belonged to Okperi. It became Okperi who gave us a bit of their land to stay in. They additionally gave us their deities—their Udo and their Ogwugwu. But they said to our ancestors- mark my words- but you need to name the deity we give you no longer Udo however the son of Udo, and not Ogv gwu however the son of Ogwugwu. This is the story as I heard it from my father. If you choose to combat a person for a chunk of farmland that belongs to him I shall haven't any hand in it.... We have visible human beings communicate because they're afraid to be known as cowards. Others have spoken the manner they spoke due to the fact they are hungry for war. Let us go away all that aside. If in truth the farmland is ours, Ulu will fight on our aspect. But if it isn't, we shall recognise soon enough." (Achebe, 1964)

"What they should tell us is why, if the land was indeed theirs, why they let us farm it and cut thatch from it for generation after generation, until the whiteman came and reminded them." (Achebe, 1964, p.20)

"It is all due to the white man who says, like an elder to two fighting children: You will not fight while I am around. And so, the younger and weaker of the two begins to swell himself up and to boast." (Achebe, 1964, p. 19.)

From these two points, Okperi was now not a very massive station. There were handiest Europeans dwelling on Government Hill: Captain Winterbottom, Mr. Clarke, Roberts, Wade and Wright. Captain Winterbottom became the District Officer. The Union Jack flying in front of his bungalow declared he became the king's consultant within the district.... Mr. Clark become his assistant District Officer. Captain Winterbottom, known as Winttabotta via the natives, turned into an imperialist administrator who notion that the natives were uncivilized.

3.3. Ezulu as a symbol

Ezeulu's *"fear of the new moon"*(Achebe, 1964, p 2) . The new moon is the symbol of the inconceivable desiree— the mother-determine round whom takes area the phallic play for electricity within the extended family.

"and that someday he would have to rely on someone else's eyes as his grandfather had done when his sight failed" (Achebe, 1964, p 1).

Such a feeling is not unnatural; many human beings think about future incapacitations, but this scene establishes the tone for the radical and unveils Ezeulu's inner struggle. The allusion here is that this drawing close blindness is a risk, for it'll intrude along with his ordering of religious fairs, and will even suggest that his tribal have an impact on will give up to be felt amongst his humans if he fails to have a look at the progression of the moon.

“Nwaka’s rivalry against Ezeulu’s priestly privilege of declaring the new moon represents usurpation attitude, which is best-evident in his following-statement: “‘Why should we rely on him [Ezeulu]? ...Is there anybody here who cannot see the moon in his own compound?’”
(Achebe, 1964, p.197).

Also, when Clarke offers Ezeulu the role of warrant chief, Ezeulu’s answer is a symbolic refusal: *‘Tell the white man that Ezeulu cannot be anybody’s chief except Ulu’* (Achebe, 1964, p .175).

As Akwanya and Anohu take a look at, the white guy wants to use Ezeulu to assist him task the colonial machine; *‘to be the spear-head and agent of penetration ... Of Umuaro conventional gadge.*

“Perhaps it was Captain Winterbottom’s rage and frenzy that brought it [his mysterious illness] on; perhaps his steward was right about its cause [that he is struck down by Ezeulu’s magic]”. (Achebe, 1964, p.184).

This declaration reveal that, no person got here near enough to Ezeulu to peer his discomfort...But although he would now not for any motive see the prevailing fashion reversed he carried greater punishment and extra suffering than all his fellows... Beneath all anger in his mind lay a deeper compassion for Umuaro.

“What we told him was to go and eat the yams and we would take care of the consequences. But he would not do it. Why? Because the six villages allowed the white man to carry him away...and now he has the chance [to punish Umuaro].” (Achebe, 1964, p.266)

This indicates that the Chief Priest isn't altogether a difficult-boiled villain who brings his humans to grief completely out of intentionality. That the extended family has also been guilty in impelling him upon the precipitous choice is obvious.

Moreover, extended family has additionally got a percentage within the gift deadlock, because it has allowed the Chief Priest go away, without considering for second the severe outcomes his prolonged absence would undergo upon the extended family's agricultural calendar. But then, the extended family has also its very own reasons to behave likewise.

As Ofoka confesses to Ezeulu after the latter's return from Okperi: 'I am one of those who said that we shall not come between you and the white man...The elders of Umuaro are confused...First you, Ezeulu, told us five years ago that it was foolish to defy the white man. We did not listen to you...But just as we are beginning to learn our lesson you turn around and tell us to go and challenge the white man. What did you expect us to do?' (Achebe, 1964, p.232)

Thus, it emerges that the tragedy of Ezeulu is as lots consequent upon the communication gap between him and his extended family, as much it's miles at the inevitable tides of time. In this manner, the narrative point-of-view is deftly maneuvered with specific objectivity to carry out palpably the tremendously plastic instances portrayed in the novel.

4. The Downfall of the Tragic hero EZULU in Achebe's novel Arrow of God

The Nigerian author Chinua Achebe offers with the problem of personal battle in his novel "Arrow of God". The important person on this novel is Ezeulu, who's leader priest of the god Ulu, of the village of Umuaro. Ezeulu comes into struggle with himself in a quest to maintain directly to power regardless of his high age and the damage-via of the British colonial administrators. Ezeulu desires to manage both his humans and the British administrators.

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Ezeulu believes the clan will silently follow him and the British will respect him. Hereto he sends his son to the white guy's missionary faculty in which the boy adopts the brand-new religion and sacrileges his very own. Ezeulu will now not punish him in spite of the needs of the extended family. Achebe's novel indicates that men cannot fight societies' will and that the latter can carry a person to insanity.

Arrow of God is basically a singular of warfare. There is the war between conventional authority and the white administration; there is the conflict among traditional religion and Christianity; there's the warfare among Umuaro and Okperi; there are minor jealousies and rivalries amongst Ezeulu's other halves and sons; there is even a struggle inside Ezeulu himself between his personal tendencies and the will of his god, essentially a debate about the constraints of his power; however exceptionally there is the warfare inside traditional society inside the struggle for energy among Ezeulu, the Chief Priest of Ulu, and his combatants, and the rivalry between his deity and theirs. This, the predominant conflict, is both reflected inside the different conflicts or is intensified by them. Ezeulu himself is on the centre of all the numerous conflicts.

The novel opened with Ezeulu, the Chief Priest of Ulu and the hero of the novel exploring his role as a clergyman in this kind of fragmented and inherently disturbed.

In other words, Killam, (1969:61) said that, "Ezeulu, the protagonist is compelled to defend his unique position as a priest of Ulu, the most powerful of the village deities against, on the one hand, reactionary forces within the tribe and, on the other, against European Culture and religion".

In a similar point of view, Carroll stated in his book Chinua Achebe, the writer has chosen the best character to depict this dilemma. Ezeulu was a proud and obstinate man who sometimes tried to mix his own wishes with those of God and dominate over people (1980 as cited in Marandi and Shadpour, 2011, p.50).

Ezeulu cooperates with him in his judgment on the piece of land. As the white directors have been for Okperi, when Ezeulu agreed with them approximately turning back the land to Okperi, they said that he was the simplest guy to talk the truth and he finally have become well-known for “truthfulness”. Consequently, captain Winterbottom, constructed a friendly relationship with him. In truth the colonizers’ approach changed into to faux that something is related to them is reality and whoever is in agreement with them is trustworthy.

Carroll believes that “telling the truth” is part of Ezeulu’s plan to reestablish the greatness of Ulu”. (Marandi and Shadpour 2011, p.50)

This is why when the conflict was about to start, he said that Ulu would not support it and he therefore gained the support of the white men. Captain Winterbottom convinced Ezeulu into sending his son to the church. Actually, this was a plan to expand the relationship between Ezeulu and the white missionaries. This plan had some results: first it absorbed a member of

Ezeulu’s family into the church; second, it weakened Ezeulu’s power as the chief of an African religion. (Marandi and Shadpour 2011, p.50)

Ezeulu, the chief priest of Ulu, the maximum powerful god of his Umuaro humans, and, consequently, he is special a unique popularity within the society. He is a part and parcel of this society, and its miles tough to look at him apart from it. With this type of wealthy and complex story, it is straightforward for the non-African reader to wander away in the forest of cultural verbiage and omit the point of interest of the story, thus interpreting it as a story whose essential consciousness is village existence as suggested by using the Times Literary supplement Arrow of God is not so much worried with the society as with Ezeulu himself. He is established in an intently-knit society, and its miles in his courting with this network and also with other elements or factors on this placing that we're able to realize the hassle that he's faced with. Ezeulu and his subculture are one. There exists an actual battle among Ezeulu and his competitors in his very own tribe, the British directors and Christian missionaries.

In the same context, Mordaunt (1989, p.154) in his book affirms that, the struggle does not get down to the root of the matter: Arrow of God is not so much concerned with inter-tribal conflict, but with the chief priest of Ulu who is in conflict with himself. Whatever external forces are brought to bear upon his life are there only as objectifications of what actually goes on inside him.

5. Colonialism impact on the African identity in Arrow of God

Achebe's novels Arrow of God in the appearance of British colonialism and Christianity in Nigeria, and the decline of the local cultural values and history in the publish-colonial society of Achebe, Christianity as an ideological instrument gradually changed the thoughts of African humans and made them view their religion to be little greater than superstition. Ezeulu, the leader of the African religion, lacked the potential to formulate an approach to keep his people united. The white missionaries, who had been trying to create division amongst Africans and draw them closer to Christianity, took gain of the situation and sooner or later converted most of the Africans. However, this conversion became not a simple change of religion however in fact it turned into to growth the white man's hegemony.

In addition, Achebe well-known shows the unexpected change within the local culture by using shattering that it's far bound to the alien regulations of the society. Customs as the part of cultural patterns identify the traits of British energy in Nigerian Igbo tribe.

The query of ownership of the land among Umuaro and Okperi results into the conflicts among tribes and it marked the issues of identification of the social order with a feel of belongingness. The responsibilities of traditional non secular rituals among Igbo human beings during the colonial period haunted them into the disruption of subculture with the high problems of identity. On the opposite hand, Christianity invented by the missionaries caused the pacification amongst Igbo humans. The strength relationships amongst Igbo proved the

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restrained impact in examine to the power of missionaries. Colonial energy is recognized as the primary source in their disruption.

Arrow of God (1960) is a singular about the observable truth of power and the urge for energy is obvious within the temperament and patterns of interface and dealings between the different forces, hobbies and entities within the story. The delineation of energy forms the identity troubles inside the styles and the structure of energy. The conflicts among the missionaries and the conventional Igbo machine are pondered from the representatives of them and their entities. The conflicts amongst Igbo tribe are penetrated through their inner identity elements. The two divert packages of the issues of identification are noticeable in the tale inside the nature of energy and its dimensions to distinguish the social styles and their family members with every different.

“One of the Ibo says that it “is all due to the white man who says, like an elder to two fighting children: You will not fight while I am around”

(Achebe, 1964, p 19).

The conflicts in energy between Ezeulu and the colonial government represent the underlying factors accountable for rising the issues of identity, the conventional Igbo society monitored by using Ezeulu, the chief priest of Ulu, the most powerful god of Umuaro. The Nigerian social and cultural device is represented through the ethnicity of the Igbo human beings. On the other hand, the pacification because of the missionaries among Igbo human beings constitutes the arrow heads of the conflicts among Ezeulu and Mr. Winterbottom. The protagonist Ezeulu resembles Okonkwo in *Things Fall Apart* (1958) but he doesn't suffer from inner conflicts and uncertainties. Achebe displays the religious and social power in a representative network with irresistible forces of colonialism.

The stumble upon proceeds from Ezeulu's defence of his non secular energy and the traditional social identity, the social issues construct a complicated and unifying dramatic

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treatment to show the mixture of activities which cause tragic mode at both the person and social degrees.

Colonialism and colonial transactions and their outcomes at the native lifestyle have captured the innovative interest of Achebe. He explores the political, social, cultural and human dimensions of the publish-colonial situations and portrays the ensuing dislocations African humans confronted. The dislocations have been certain to take place inside the wake of the speedy and radical modifications.

Due to military might, the white guy can decide who wages conflict and who does not. Thus, the white guy takes at the function of a more potent, and wiser, 'elder brother', who knows what's first-rate for the 'children', the Ibo. The Christian religion become utilized in colonizing African peoples consistent with Chinua Achebe's Arrow of God. Colonists often use diffused and oblique ways to colonize humans earlier than and after independence; one of these techniques became via ideology. The paper depicts the approaches in which Christianity as an ideological instrument became used as a tool for colonization.

Chinua Achebe, a primary African postcolonial creator, has performed a widespread, although debatable, role in the combat in opposition to colonization and To regain its African identification. In this novel, Achebe has attempted to create a new photo of African religion and has also described the manner thru which the white missionaries entered Africa and worn out African religions.

One postcolonial creator who has struggled to depict the bad affects of such ideological contraptions is Chinua Achebe. Chinua changed into born in Nigeria. His parents had been devout Christians. His father turned into a teacher in christian catechism in a church missionary society.

“The colonial situation of Africa had a great influence upon the life and education of most of the African writers such as Chinua Achebe and it became the subject of their novels too (Carroll, 1980 as cited in Marandi and Shadpour 2011, p.48).

Indeed, Achebe has always been trying to create a new Africa, one that is closer to reality. As an author he believes in certain rules and duties. He believes that in societies wherein harmony and network is more vital than individuality, the didactic ability of novels could be very important. Being delivered up in a Christian own family with an instructor father, Chinua turned into intimately familiar with the approaches which had been used by the catechists to transform Africans to Christianity. In the novel under have a look at, Arrow of God, Achebe has tried to create a new picture of African religions. He has also merged it skilfully with the doorway of Christianity and sooner or later has depicted the crisis of African religions shattered by using the white missionaries.

As Ashcroft declared, the entry of Christianity in Africa was the cause of one of the most important cultural changes in the history of mankind. Its consequences were the spread of cultural and economic hegemony. The imperial historians tried to simplify the significant role of religion in the spread of imperialism. In the development of colonialism by means of religion, missions had a very important role. Critics of the role missions played in the process of imperialism claimed that missionaries played the role of a mediator among the indigenous people and the harsh government. (Ashcroft et al. 2007: 128 as cited in Marandi and Shadpour 2011, p.49).

The missionaries besides spreading colonialism had a crucial role to play in supplying schooling and literacy for human beings. But the point is that this education is an effective detail inside the unfold of colonialism. One of the essential factors approximately postcolonial studies

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is its developing awareness of the function of faith in the creation and improvement of colonialism before and after independence.

Different branches of Christianity like Catholicism or Protestantism used direct technique like sending missionaries, or oblique techniques like reshaping the minds of the human beings to maintain the exercise of colonialism. It is presumed by means of the colonizer that each one of the colonized are heathen as they do not belong to an established faith like Christianity and that their religion was mere superstition. Osterhammel, who studied various sorts of colonialism and the unfold of European colonialism.

“Colonialism in Africa disrupted many things, but it didn’t crate big political units where there were small scattered ones before..... of course, there are areas of African where colonialism divided a single ethnic group among two or even three powers”. (Achebe, 1966, p.19).

The most exasperating become the little circulation that always coursed down at the back of the ear like a fly, taking walks. There became some other second of temporary remedy at sunset whilst a groovy wind blew. But this treacherous cool wind turned into the first-rate threat of Africa, beguiling the unwary European who bared himself to it and obtained its deathkiss.... He might marvel what unspeakable rites went on in the forests at night, or was it the heart-beat of the African darkness. (Marandi and Shadpour 2011, p.49).

Conclusion

The novels of Achebe's *Arrow of God* replicate how he uses strength, fable, superstitions, and symbolism to expose the African identity. While analyzing *Arrow of God*, it is clear that, the novel *Arrow of God*, published in 1964, Achebe once more went lower back to the beyond to capture, in extra element, the complex phenomena that have been working each inside the conventional Igbo society of Nigeria and within the Western machinations within the Twenties, and to expose how they determined the destiny of Africa.

The novel *Arrow of God*, for that reason, demonstrates the supremacy of the world of spirits; the paramount of non secular ideals within the life of the human beings of Umuaro. As visible within the novel, not only does Ezeulu stay unshakeable in his self assurance in his god, Ulu, however no foremost business enterprise is undertaken without first trying to find out the desire of the gods. Earlier, we had seen the homicide as organised around ikenga, a notion within the spirit of the ancestors that makes Umuaro to comprehend the dying of Akukalia.

Indeed, no matter the first-rate importance attached to success as evident in *Arrow of God* demonstrates that an excellent more top rate is positioned on the religious dimension of lifestyles. In their enclosed order, there's unquestioned loyalty to the non secular so that in essential decision-making, Ulu it's miles that makes the picks. The novel closes satirically. However, Achebe concentrates not at the downfall, but on Umuaro's spiritual existence as pleasant. It is viable that Ezeulu wanted to punish the human beings but the tale emphasizes that it's miles Ulu's choice, because in this order, there may be an unconditional fealty to the arena of spirits; a first-class which Achebe laments as lacking inside the new nations which have embraced 'materialism' and 'thrown away spirituality which must keep it in take a look at.

General Conclusion

General Conclusion

The Conclusion that can be drawn, through the ideas of this thesis investigate in brief, Myth and Symbolism “*Arrow of God*” novel.

In which the writer Chinua Achebe had Combined symbolic items and mythical themes, stories, and draw a Various of Cohesive pictures of African literature pour English, both symbolism and myth work together assert African identity and Culture in literature.

“*Arrow of God*” is a totally critical novel of a complex web of representation that is exceptionally underlined on Symbolism, The Church symbol, Yam Leaks, the protagonist “Ezulu” The Moon, the snake, are a few of the symbols that refresh and revive meaning to the novel that makes it so impressive and interesting. Also, Achebe uses nature in addition to religious symbols and attempts to use old Igbo stories and superstitions to reinforce his language power and meaning.

Moreover, the archetypal heroes, death, the newness, and more Symbolic meaning, which frequently appear in Achebe’s novel. However, with the writer Creativity, these symbols and mythic patterns allowed to impress meanings. Add to Jung's approach of Archetype that helps in theorizing the novel from. psychological side.

Furthermore, during the deep analysis of the novel “*Arrow of God*” and from the literary aspect of the use of Symbolism and myth. Which Achebe used in order to highlight and generic the Nigerian meanings through His use of symbolic terms and meanings to describe the Igbo Society, before coming of the white Man. Achebe wrote this incredible novel through which he depict the Nigerian lifestyle and their orthodoxy’s pieties identity and Culture, by using mythical and Symbolic items, and their power in narrating the events with powerful language.

General Conclusion

Even though, Chinua Achebe's "*Arrow of God*" had a lot of sayings and Critics, but the effort to speak or search to find hidden mythical thought, or Symbolic meanings behind Achebe's words was the allergic and unique point.

This research paper has focused more on the use of myth and Symbolism in "*Arrow of God*" novel to add an extra level and values to African literature.

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ملخص:

سهم الله هي الرواية الثالثة ل تشينوا آتشيبي، واحدة من أشهر المطبوعات النيجيرية عام 1964، وهي جزء من الثلاثة الإفريقية. حيث تشترك في نفس الإعدادات والمواضيع. يلعب كل من وجود الرمزية والأسطورة في رواية آتشيبي سهم الله دورا كبيرا وجد فعال في تحسين وتنقية الثقافة الإفريقية بالإضافة إلى مركزية التاريخ والحضارة الأوروبية. لذلك تهدف الدراسة الحالية إلى التحقيق في استعمال الأسطورة والرمزية في رواية تشينوا آتشيبي سهم الله. كما تقوم أيضا بالبحث عن أهمية كل منهما في عكس صورة الثقافة الإفريقية وتسلط الضوء على كيفية قيام آتشيبي بتهديب وتحسين صورة الثقافة الأصلية العريقة، عن طريق استعمال الموضوعات الأسطورية والمعاني الرمزية. وبهدف تحقيق هذه الأهداف، فإن النهج المستخدم هو النهج البدائي للنقد الأدبي، والذي يعتبر النهج المناسب الذي استخدمه آتشيبي في روايته. جدير بالذكر أن هذه الرواية جذبت أنظار القراء وأهتمت بقراءتها لاختلاف ثقافتها وأحداثها التاريخية .

تستهل هذه الدراسة إلى رواية آتشيبي سهم الله غنية بالمعاني الرمزية والعناصر الأسطورية.

الكلمات المفتاحية: الثقافة الإفريقية، الأسطورة، شينوا آتشيبي، الرمزية، المنهج الأصلي.